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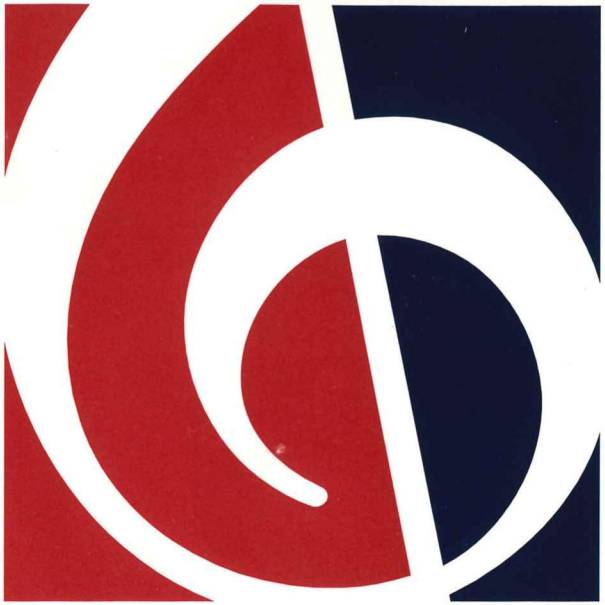

2001–2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, October 13, 2001, 8 p.m.
MacMillan Theatre

Faculty of Music

Presents

University of Toronto Symphony Orchestra

Agnes Grossmann, conductor
Rafael Hoekman, cello

PROGRAMME

Modest Mussorgsky 1839-1881	Night on Bald Mountain
Dmitri Shostakovich 1906-1975	Cello Concerto No.1 in E-flat Major, op.107 Allegretto Moderato Allegro con moto

INTERMISSION

Antonín Dvořák 1841-1904	Symphony No. 9 in E minor, op. 95 "From the New World" Adagio–Allegro molto Largo Scherzo–Molto vivace Allegro con fuoco

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Programme Notes

by ALEX CARPENTER

Night on Bald Mountain
MODEST MUSSORGSKY
Born March 21, 1839 in Karevo
Died March 28 1881 in St.Petersburg

Night on Bald Mountain, a symphonic tone poem, is Mussorgsky's only major orchestral work. It was composed in 1867. The work was originally called St.John's Night on Bald Mountain, and was inspired by both Franz Liszt's *Totendanz* and by Russian writer Nikolai Gogol's fantasy story *St. John's Eve*. According to Mussorgsky, the tone poem was completed in just twelve days, with no preliminary rough drafts. The scoring for the piece was left unfinished, and ultimately Rimsky-Korsakov had to complete it. It is in fact Rimsky-Korsakov's version that is the most famous; Mussorgsky's original version, with its very colourful orchestration, was not published until 1968, more than a hundred years after its genesis.

Night on Bald Mountain, a musical depiction of a witches' Sabbath, is divided into four parts: the assembly of witches, in which they gossip and chatter; the cortege of Satan; the black mass glorifying Satan; and finally the witches' Sabbath itself. At the conclusion of the piece, the broomstick-riding witches are frightened away by the ringing of church bells at midnight. The work, according to the composer, is "in form and character Russian and original; and I want to feel sure that it is thoroughly in keeping with historic truth and Russian folk tradition." To be sure, Night on Bald Mountain is strongly Russian in character, but it also reflects Mussorgsky's study of the music of both Russian and European composers in the years preceding the tone poem. Thus, Night on Bald Mountain is the result of a blending of styles, influenced by composers from the Western tradition such as Liszt and Hector Berlioz yet it still preserves its essential Russian flavour.

Night on Bald Mountain is perhaps best remembered in its Walt Disney manifestation: it is featured in the movie *Fantasia*.

Cello Concerto No.1 in E-flat Major, op.107
DIMITRI SHOSTAKOVICH
Born September 25, 1906 in St. Petersburg
Died August 9, 1975 in Moscow

Shostakovich's Cello Concerto No.1 was composed in the summer of 1959 for the cellist Mstislav Rostropovich and it numbers among his most important works. According to the composer, the Concerto was inspired by the work of another Russian composer: Sergei Prokofiev. Shostakovich had heard Prokofiev's Symphony-Concerto for Cello and Orchestra some years earlier, had been greatly moved and intriuged by it, and was determined to try his own hand at the genre. When Shostakovich had completed the work he handed it over to Rostropovich, who was allegedly so impressed with it that he learned the entire Concerto by memory in only four days. The Concerto was premiered by Rostropovich in Leningrad in October of 1959.

The Cello Concerto stands alongside Shostakovich's First Violin Concerto as his major contributions to the concerto genre. The two works actually share a number of features, including similar form, lyrical slow movements, vibrant finales, and the use of a strategically placed cadenza. The Cello Concerto is in three movements, beginning with a march-like Allegretto which contains a recurring four-note motto. The second movement, Moderat is slow, lyrical, and deeply expressive. It concludes with a spectacular cadenza, which develops some of the Concerto's thematic material while connecting the second and third movements. The final movement, a fiery Allegro con moto, features the return of the motto from the opening movement.

It is interesting to note that the Cello Concerto, composed during the post-Stalin years (the years of the so-called "Thaw"), contains a quote in the final movement of "Sulika," a favorite tune of Stalin's.

Symphony No.9 in E minor, op.95
("From the New World")
ANTONÍN DVOŘÁK
Born September 8, 1841 in Nelahozeves
Died May 1, 1904 in Prague

Dvořák, a Czech composer, was invited to come to the United States in 1891 by Mrs. Jeanette Thurber, the then-president of the National Conservatory of Music of America in New York. Thurber offered the composer a generous salary to serve as the Conservatory's artistic director and as Professor of Composition, hoping that Dvořák would be the savior of American music. Upon arrival in New York, he immediately became aware of the high hopes of Thurber and many Americans. In a letter to a friend, the composer wrote: "The Americans expect great things of me. I am to show them the way into the Promised land, the realm of a new, independent art, in short a national style of music!".

Dvořák was quick to oblige his patron, completing his Ninth Symphony, subtitled "From the New World," in 1893, less than a year after his arrival in America. Thurber had planned for Dvořák's first American composition to be an opera based on Longfellow's poem *Song of Hiawatha*, but this project came to nothing. Some time in the autumn of 1892, Dvořák heard Henry Thacker Burleigh, a student at the Conservatory, sing some Black spirituals and plantation songs. The composer was also collecting transcriptions of Amerindian melodies at this time, and decided to compose a symphony using elements from both musical traditions. Though Dvořák apparently used no direct borrowings, he did attempt to represent the character and mood of these Black and Indian songs in his New World Symphony. The result was a compelling blend of (somewhat superficial) American folk music idioms and the language of European art music.

The Ninth Symphony is cast in four movements: Adagio—Allegro molto; Largo; Scherzo: Molto vivace; and Allegro con fuoco. Throughout the work are heard musical elements that Dvořák associated with American musical traditions—Black spirituals and Indian chant—including pentatonic scales, ostinato patterns, syncopation, and drones. Another important feature of the Symphony is its thematic integration: not only does the first movement's main theme resurface in each of the subsequent movements, but Dvořák also recalls the themes of the first three movements in the Finale, blending together all of the thematic material of the Symphony in the work's thunderous conclusion.

Meet the Artists

Acclaimed conductor with whom music has regained its rightful place, the first" (J.J. van Vlasselaer). **Agnes Grossmann** has been, in the twenty-year span of her conducting career, Artistic Director of several illustrious organizations: Wiener Singakademie, Chamber Players of Toronto, Orchestre et Choeurs Métropolitain de Montréal, Orford Arts Centre, Principal Guest Conductor of ProCoro Canada, Edmonton, Alberta, and the Vienna Choir Boys.

In addition, Ms. Grossmann has guest conducted orchestras and choirs in Canada, Japan, and Europe, including the orchestras of Toronto, Vancouver and Calgary, the Canadian Chamber Ensemble, the National Arts Center Orchestra in Ottawa and the Jeunesses Musicales World Youth Orchestra, the Arcadia Orchestra and Choir in Osaka, Japan, the Osaka Philharmonic, the Salzburg Mozarteum Orchestra and the Vienna Chamber Orchestra.

Ms. Grossmann started her career as a pianist touring the USA, Canada, Europe, the Middle East and Japan with Columbia Artists Management. In 1972 she won the Mozart Interpretation Prize in Vienna. As the result of a hand injury Ms. Grossmann was forced to abandon her pianistic career, and she soon turned her attention to conducting. Since that time, "Her profound, inborn musicianship and irresistible temperament" (Gerhard Rosenthaler, Vienna), has had her conquering her public wherever she has concertized. By 1987, the City of Montreal named her "Woman of the Year in the Arts". Ms. Grossmann has received many honours since that time, including the Silver Cross for Outstanding Achievements in the Arts from the Austrian Govern-

ment in 1992; an Honorary Doctorate from Mount St. Vincent University, Halifax, Nova Scotia; and the Golden Cross of the City of Vienna in 1995.

In 1996, Ms. Grossmann was appointed Artistic Director of the Vienna Choir Boys. Within a year, following the 500th Anniversary Concert with the Vienna Chamber Orchestra and the Chorus Viennensis in the Golden Hall of the Vienna Musikverein, had "Kurier" critic Franz Endler exclaim "At last, finally we could hear that the Vienna Choir Boys is flourishing once again." Agnes Grossmann rounded off the Celebrations with a resoundingly successful tour of the major North American concert halls including New York's Carnegie Hall, Boston's Symphony Hall and Washington's Kennedy Center among others, thus "reclaiming the reputation of this organization to one of the highest order" (Gerhard Kramer, Die Presse, Vienna). She launched the Children's Opera Series of the Vienna State Opera by conducting there Krasa's "Brundibar". Her educational reforms for the Institution included acceptance of girls in the Kindergarten, which created a worldwide positive echo. She introduced a comprehensive educational program for the children.

In November 1998, she relinquished her position as Artistic Director of the Vienna Choir Boys because of the growing incompatibility with the Board of Directors on the method of financing and the goals of the Institution.

As of 1999, Ms. Grossmann resumed her international guest conducting career, conducting performances with ProCoro Canada (Edmonton), Arcadia Chamber Orchestra and Choir (Osaka, Japan), and a highly successful debut with the Montreal Symphony Orchestra for whom she conducted the Mozart *Requiem* and Handel's *Messiah*. In October 1999, she was asked to resume the Artistic Directorship of the Orford Arts Centre, a position that is demanding countless hours of administration, and numerous concerts to conduct. In November/December 2000 she returned to the podium of the Arcadia Chamber Orchestra and Chorus (Osaka) for the Mozart *Requiem*, and she made her debut with the Contemporary Chamber Orchestra and Choir of Taipei, Taiwan. The season also holds guest conducting debuts with two Canadian orchestras: Orchestra London (Ontario), and Victoria Symphony Orchestra (B.C.). Ms. Grossmann will spend the summer at the helm of the Orford Arts Center, and looks forward to her debut with the Kitchener-Waterloo Symphony Orchestra in April 2002.

Rafael Hoekman grew up in St. John's, Newfoundland, and started his musical studies with his mother and father at the age of 3. His principal teachers have included Theo Weber in St. John's and Yuli Turovsky in Montreal. Rafael's major achievements include winning 2nd Prize at the International Stepping Stones Competition of the Canadian Music Competitions, and 1st Prize at The Orford International Competition. This led to his recording and performances of Boccherini's Concerto for Cello and Orchestra with I Musici de Montreal conducted by Yuli Turovsky. He has also performed as soloist with the Newfoundland Symphony Orchestra conducted by Marc David. Rafael has recorded chamber music for CBC in St. John's with the Trio Benetri which he formed in 1993 with violinist Lynn Kuo and pianist Thomas Yee. Rafael currently studies with Shauna Rolston at the University of Toronto.

Faculty of Music Student Awards

The Campaign for the Faculty of Music has recently surpassed $10 million thanks to the generous support of more than 2,250 donors. Of that outstanding figure, more than one-third has been donated specifically for the purpose of providing financial assistance to more than one-quarter of the students enrolled in our undergraduate and graduate programs. Tonight it is our pleasure to acknowledge the donors and their named funds that assist our students and make the Faculty of Music an international centre of excellence for musical creativity, performance and scholarship.

Student Aid remains a top academic priority in the Campaign. Substantial financial packages enable the Dean, David W. Beach, to attract the very best students to our programs, in particular at the graduate level. To enhance our fundraising drive in support of graduate student aid, the University of Toronto now offers a number of special matching opportunities for donors who wish to maximize the impact of their contributions.

For more information, please contact Marilyn Brown, Director of Development and Alumni Relations, at 416-946-3145. Donations are tax deductible.

All awards are listed in alphabetical order, with the year they were first established.

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Bernadette Graham Memorial Bursary, 1987
Bessie H. Jowett and Phyllis F.E. Jowett Scholarship, 2000
[illegible]d Neel Bursary, 1983
[illegible]mentina Sauro Memorial Award, 1997
Canadian Opera Volunteers' Committee Awards
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Andrews King Memorial Scholarship, 2000
Anne & John Craine Memorial Scholarship, 1994
Arnold Walter Scholarship, 1977
Canadian Opera Jr. Volunteers' Committee Scholarship, 1981
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COC Oakville Branch Olive Langton Beddoe Scholarship
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Elizabeth Black Scholarship
Gladys and Lloyd Fogler Scholarship, 1995
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Herman Geiger-Torel Operatic Scholarship, 1978
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John and Margaret Eros Memorial Scholarship, 1973
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Judith Stephenson Memorial Scholarship, 1995
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John Pump Opera Scholarship, 1985
*John Weinzweig Graduate Scholarship, 1988
*Joseph S. Stauffer Foundation Graduate Fellowship, 1999
Kathleen Parlow Scholarship, 1965
*Ken Dean Memorial Fellowship, 2000
Ken Young Scholarship, Guitar Society of Toronto, 1979
*Kenneth & Helen Bray Graduate Fellowship in Music Education, 1999
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Leslie John Hodgson Scholarship, 1971
Lillian Florence Blanch Scholarship, 1995
Lloyd Bradshaw Prize, 1996
Lois Marshall Memorial Scholarships, 1997
Lorand Fenyves String Scholarship, 1998
*Louis Quilico Memorial Graduate Fellowship, 2000
Luciano Pavarotti Scholarship, 1986
*Mamie May Graduate Fellowship in Performance, 1999
Mamie May Scholarships, 1997
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Maria and Hans Kluge Scholarship, 1998
Miriam Neveren Memorial Scholarship, 1989
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Morris Hanisch Scholarship, 1986
Music Alumni Admission, In-Course, and Graduating Scholarships, 1972
Music Annual Fund, 2000
Neil D. Graham Scholarship, 1984
Nick Gelmych Violin Scholarship, 1988
Norman and Hinda Tobias Memorial Scholarship, 1975
*Pandit Jasraj Endowment Award, 1995
Paul H. Mills Scholarship, 1998
Percy Faith Award, 1974
Peter & Hélène Hunt Award, 1998
Peter Screaton Skinner Prize, 1966
Pinchas Ziegel Memorial Scholarship, 1998
Regan Grant Memorial Scholarship, 1998
*Richard March Graduate Fellowship, 1998
Robert and Jean Elliott McBroom Scholarship, 1997
Robert and Joan Lederer Scholarship, 1998
Rosedale Chapter IODE (Hannah Matilda Inglee) Award in Music, 1975
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Ruth Morawetz Opera Scholarship, 2001
*Scace Graduate Fellowship in Opera, 2001
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St. John's Music Ltd. Scholarship, 1972
Sylvia Crossley Prize in Music History and Literature, 1988
*Sylvia Schwartz Fellowship in Memory of Paul Robeson, 2000
*Theodoros Mirkopoulos Fellowship in Composition, 1997
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U of T Women's Association Scholarship, 1994
Victor Braun Memorial Opera Scholarship, 2001
*Victor Di Bello Graduate Scholarship, 1998
*Victor Feldbrill National Graduate Fellowship in Orchestral Conducting, 1999
Victor Feldbrill String Scholarship, 1971
W.O. Forsyth Admission Scholarship, 1985
W.O. Forsyth Graduating Scholarship, 1970
Wagner Society Prize
Walter Homburger Scholarship, 1975
*Walters Music/Yamaha Music Piano Prize, 2000
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William Erving Fairclough Scholarship, 1966
William Solomon Memorial Award, 1997
Women's Art Association of Canada Luella McCleary Award, 1974
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Women's Musical Club of Toronto Centennial Scholarship, 1981
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2001-2002

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William Aide, piano,
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Friday, November 9
8 pm. Walter Hall

Gluck: Iphigenia in Aulis Overture
Mozart: Piano Concerto K.595
Haydn: Symphony No. 104 "London"

Tickets: $16, $8 seniors and students
Box Office: 416-978-3744

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Britten: Albert Herring

A comic opera that tells the story of a repressed village boy, under the thumb of his domineering mother, who is enabled through an extraordinary series of events to cut the apron strings and find freedom.

November 14, 15, 16, 17
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Stephen Ralls, conductor
Maria Lamont, director
Fred Perruzza, production design
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Tickets: $25, $15 seniors and students
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